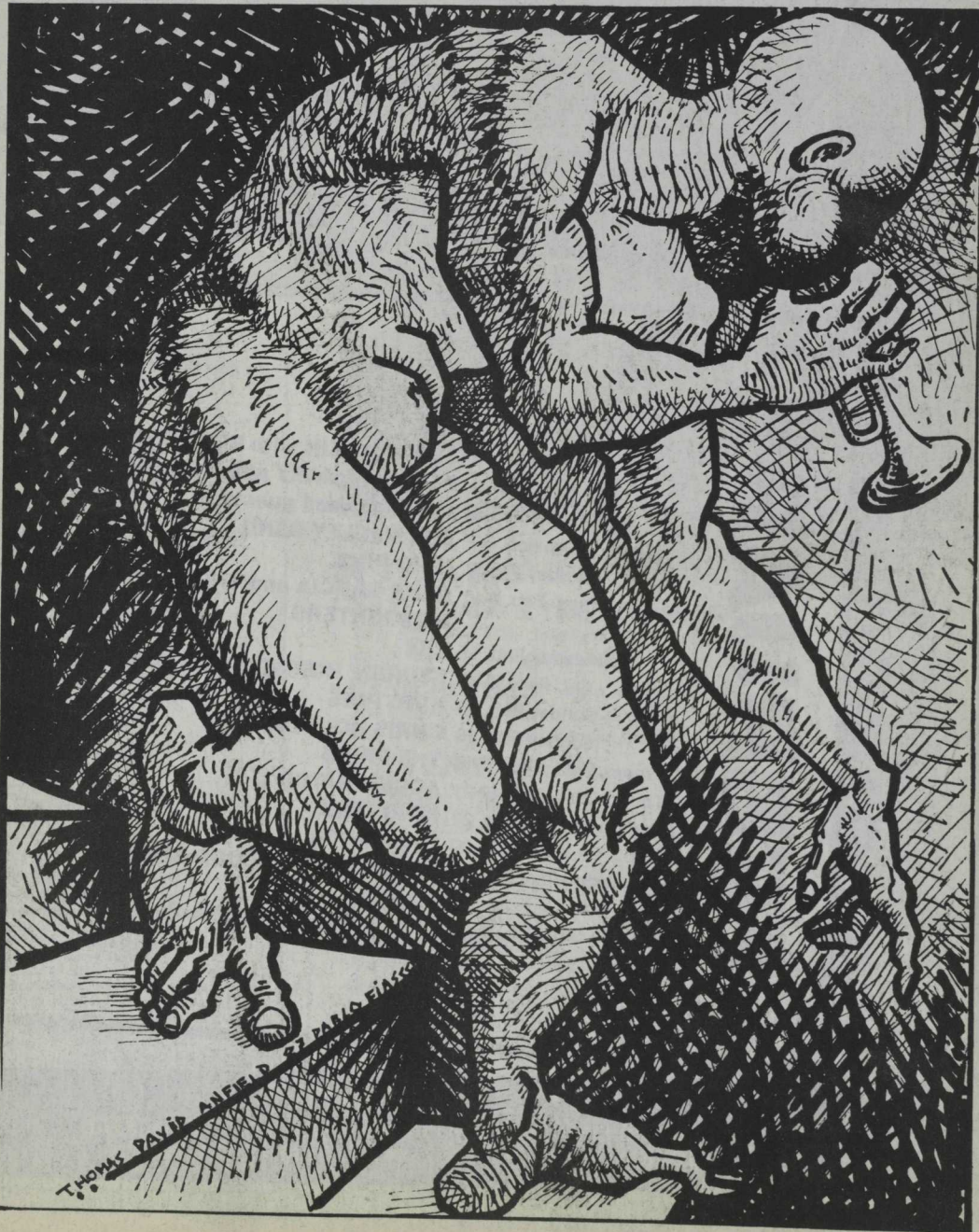


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FEBRUARY 1987 • VOL. 5/NO. 1

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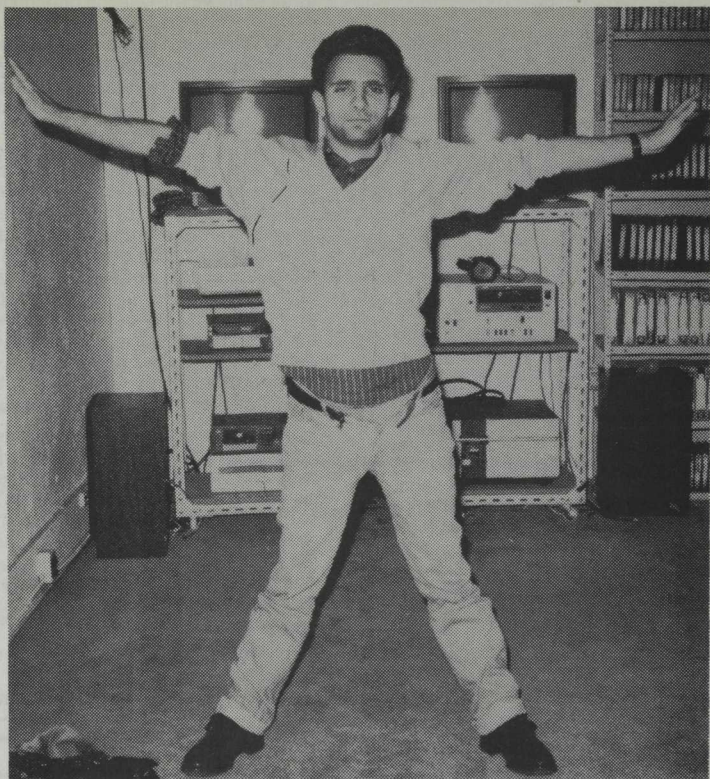
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business line is 228-3017. The CITR request line is
228-2487 or 228-CITR.



"Hi there, welcome to the wonderful world of lovely laundrettes..." see page 12.

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*Steve Edge and Mike Johal find that music
and politics can be a potent mix*

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• HANIF KUREISHI

*The writer of "My Beautiful Laundrette" proves
that the pen is mightier than the sword*

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in a just and expedient manner.* 6

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on these pages...

...this month in *Discorder* are two feature articles that have much in common. Billy Bragg, folksinger/punk rocker extraordinaire and spokesman for The Red Wedge music and political motivation organization in Britain, and Hanif Kureishi, writer of the film *My Beautiful Laundrette*, both live in London and just happen to be friends. They both visited Vancouver on separate trips in December and they were quite willing to talk to *Discorder* about how they see the current state of affairs in their home country. They are both charismatic and articulate individuals, and whether you agree with their points of view or not, what they have to say should be of relevant topical interest.

This issue marks the beginning of five years of publication for *Discorder*, and

next month we will take the opportunity to celebrate with the publication of *Discorder's* 50th issue. For the moment though, we will leave the accolades to wait in the wings, and take time to announce several format changes that we hope will make in one stroke *Discorder* an easier yet more provocative and stimulating magazine to read. Rest assured, many of your old favourites such as *Vinyl Verdict* and *Wombat* will remain intact for the time being. *Spinlist* will be printed with the added benefit of information highlighting the very newest releases, written by CITR music director Don Chow. *On The Dial*, CITR's program guide, has been moved toward the back of the magazine, followed by *Discorder's* new back page feature, *Local Motion*, a monthly column by Janis McKenzie promoting the local scene.

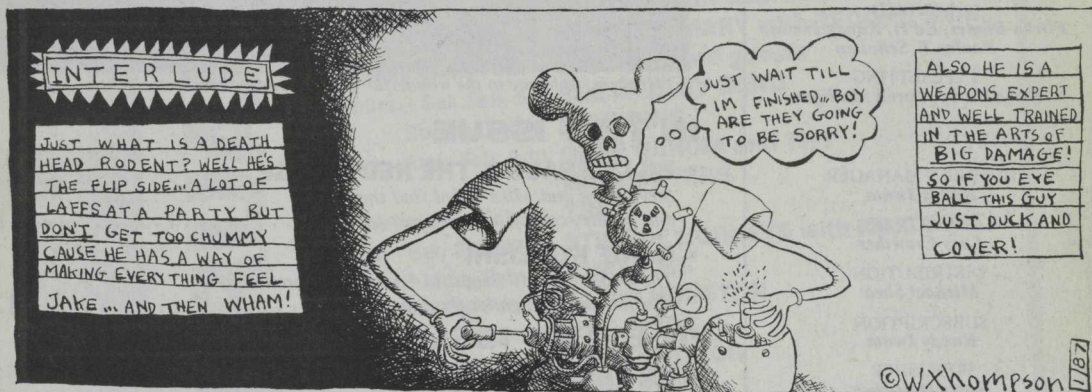
Beginning next month, Mark Mushet will once again grace these pages with a stream of vitriolic contempt contained in his very own column of obscurities and subjective objectives. In the coming months, you may want to look forward to reading articles about Shriekback, Jon Hassell, the Jazzmanian Devils, Roots Round-up, Ernest Ainsley, and the current music scene in London.

Thank you, readers, and keep sending those letters of constructive criticism.

...and between the lines

- CITR was recently listed in *Flare*, a Canadian fashion magazine, as being a Hot Item for 1987. It is the only radio station in the country to receive this distinction(?), and takes its place along side other such Hot Items as the Vancouver Art Gallery and its smart, attractive director Jo-Anne Birnie Danzker, TV game shows, and drinking Grower's extra-dry apple cider instead of beer!
- It's a big year for the five's - *Discorder's* fifth year of publication and its 50th issue, the 50th anniversary of the UBC Student Radio Society, and on April Fool's Day, CITR celebrates its 5th year of FM broadcasting. Stay tuned for more details.
- Lucy Crowther is the new *Discorder* advertising sales representative and she is off to a blazing start. Eric Damianos, ex-art director, has apparently departed for the more conducive climate of Montreal. Karen Shea, *Discorder's* production manager for the past several months, now becomes the art and layout manager.
- *Discorder* is now available on a monthly basis at Kelly's in Kelowna, Mosquito Books in Prince George, and three locations in Calgary: *The Record Store*, *Sound Swap*, and *The Attic*.

The Editor



BUILDING UP HIS COURAGE, MORTON TRIES THE DEBONAIR APPROACH TO WIN LORETTA



JOB HUNTING?



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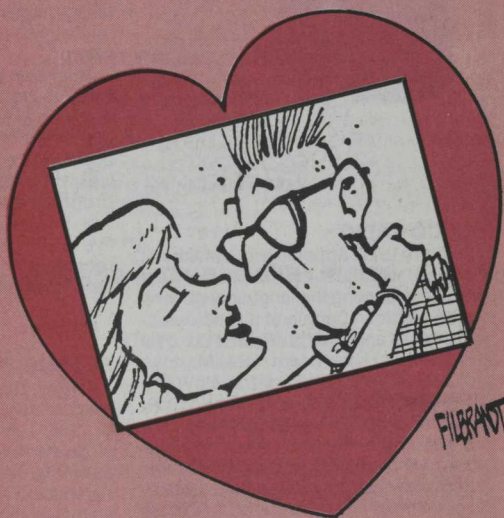
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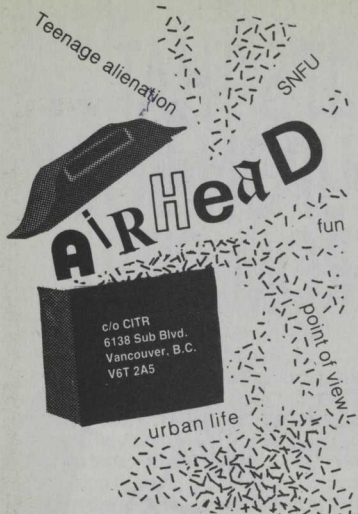
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MEXICO RADIO

So sorry to disappoint you, but I'm not Mexican, well, just half-Mexican. I am down here learning the language, observing the Mexican people at all socio-economic levels and finding myself.

From what I have heard, most Mexican radio, at our AM radio equivalency, is a combination of salsas, romantic slow songs, and top 40 American music. I am told that most of the slow songs are about protest. I find most of this relatively uninteresting. However, my friend, who lives in the city, knows of a radio station that deals with something a little more "avant-garde."

In addition, I presently attended an international cultural festival that featured over 35 countries in Guanajuato, Jalisco. Guanajuato is the art center of Mexico. This event featured a ballet company from Ohio, a theatre group from Italy, a West German rock group, and much more.

I am waiting for the next issue of the Discorder, with great anticipation.

yours in the Third World,
Michelle Teran
Guadalajara, Mexico

THE FALL AND RISE OF THE FALL

Dear Airhead,

The December review of The Fall's *Bend Sinister* album has all the markings of a reviewer doing the classical "I-feel-like-panning-an-album-today" schtick. Unfortunately in his zest to be scathing the reviewer apparently forgot to listen to the record. He did manage to read the album's back cover and so he speaks as much verbiage ("incorporating this very potent medium into their adopted mode of expression") on Mark E. Smith's being credited with 'tapes' as he does on the album's music. He criticizes Smith for being married and The Fall for being prolific but says precious little about the album.

This reviewer has his head imbedded firmly up the past. He recommends Fall recordings almost ten years old. He implies that since The Fall are marginally more accessible now, they have popped out. He would have the band not change or progress over the course of a decade, then has the gall to tell his readers "don't live in the past." *Bend Sinister* is a fine record, if only Mr. Mushet would have cared to listen.

J. B. Hohm
Calgary, Alberta

SETTING THE RECORD STRAIGHT

Thank you for mentioning *Lupo The Butcher* as one of your ten visual delights of 1986. There has been some confusion as to who should get credit for this cartoon. *Lupo The Butcher* is the creation of Danny Antonucci. Danny designed, directed, and animated the cartoon. It is even Danny's voice coming out of Lupo's mouth.

My role is that of producer. International Rocketship Limited is the production company. While Danny animated over a tortuous span of months; supporting himself by playing bass for Ground Zero, Wild Frontier, and Big Guns, and even playing bass on the cartoon theme (written by John Carroll), I only smoked cigars, made international phone calls, and skimmed production money for *Lupo The Butcher* off of the office charity funds.

Marv Newland

DISCORDER



HE KNOWS IF YOU'VE BEEN
BAD OR GOOD - SO BE GOOD
FOR GOODNESS SAKE!!

IS IT CENSORSHIP, OR JUST NOT FUNNY?

Dear Airhead,

Question: What terrible thing can you do to a cow that can't be done to a cat?
Answer: Censor it.

Last month I drew a cartoon for the cover of *Discorder* (December 1986). The joke had to do with Santa Claus and a little boy that had been naughty with a cow. Somebody else decided that 'cow' was taboo and that 'cat' would do better (safer?). If I had been asked, and I wish that I had been, I would have said, "If you don't like the joke, don't use it. Throw it away." But nobody asked and cow became cat. I don't get it. And I don't like people putting words that I did not say into my mouth. I don't like being credited for something that I didn't write. And most of all I don't like anybody fucking with my cartoons, then printing 17,500 copies and giving them away with my name on it.

moo to you,
ARGH!!!

(aka Kenneth A. Forster)

P.S. did 'cow' touch a soft spot too close to home?

Yes, Mr. Forster, it did touch on a soft spot too close to home, but not for the reasons we are assuming you might like to think. A few interpretations arose from the use of 'cow' in your cartoon, ranging from the little boy committing an act of torture or sodomy, to 'cow' referring to an unattractive woman. None of them we thought were very funny, as they represent that sort of juvenile, boys' club kind of humour that *Discorder* is trying to refrain from supporting on its pages. Using 'cat' in the place of 'cow' we thought might make more sense, as we have all at one time or another committed or witnessed an act of maltreatment towards the feline species. Nevertheless, *Discorder* does apologize for making the change without first consulting you; we admit that it was an eleventh hour decision and we did not have another cover to take its place. If it is any consolation, we promise that it will never happen again, at least as far as your 'artwork' is concerned.



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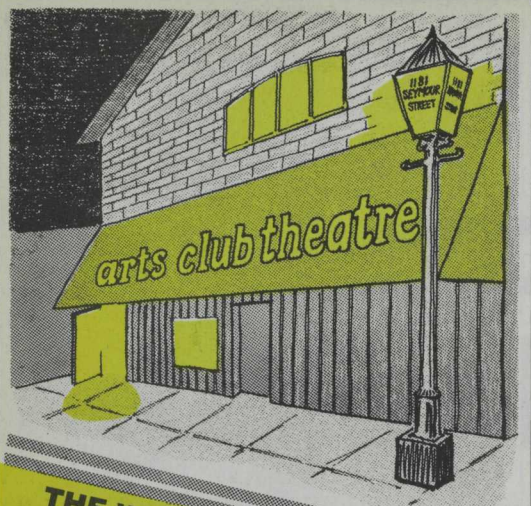
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Thursday February 19

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Billy Bragg and the Red Wedge

by Steve Edge

Historical Notes:

- 1979 British P.M. "Sunny" Jim Callaghan says "5% is all you get". A massive bout of strikes leads to "The Winter Of Discontent" and a surprising new P.M., Maggie Thatcher.
- 1982 With Britain struggling under the new dictatorship, Maggie realizes the only way to restore her popularity is to declare war on some helpless foe. Argentina fits the bill nicely and the worst aspects of the British character are stirred up in patriotic hysteria.
- 1983 Thatcher, in spite of her single-handed demolition of 300 years of British democracy, is re-elected with a huge majority. Why?
 - 1) All that patriotic stuff
 - 2) A scandalous re-alignment of electoral boundaries
 - 3) Her new nickname "TINA" (There Is No Alternative).
- 1984 More disastrous policies dictate the need for another war. No obliging tin-pot dictators emerge this time, so she picks on the coal miners, who had brought down the previous Tory government so magnificently.
- 1985 Arthur Scargill, the miners' leader, refuses to accept an honourable victory in the strike. He wants to bring down this government as well. Thatcher, the cornered rat, fights back viciously and the miners are forced to surrender.
- 1986 Amazingly, Thatcher's popularity is growing. Maybe the Brits like being

shat on. Another election looms, and she pledges to remove all vestiges of Socialism, and to purge all opposition. Makes one wonder what World War II was all about, doesn't it?

A GAINST THIS BACKGROUND, Britain's Labour Party, the only viable opposition, is in disarray. The Press conspires to discredit such noble policies as nuclear disarmament, and old chestnuts like "Reds under the bed," "Wogs go home" and "Up yours, Galtieri" percolate through the sewer-mentality of the writers, and readers, of that appalling tabloid rag *The Sun*.

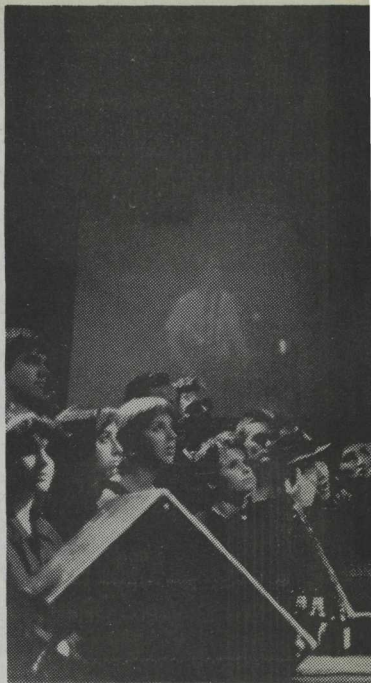
One of the most disturbing aspects of Labour's unpopularity is the indifference and lack of support amongst young voters. Enter *The Red Wedge*. A collection of some of Britain's finest songwriters and performers, they first appeared at Miners' Benefits during the strike. One of their leading lights is Billy Bragg. He returned to Vancouver last December and CTR's Mike Johal and Steve Edge, expatriate (ex-patriot?) Brits themselves enquired as to the purpose of *The Red Wedge*:

*I think there'll definitely be an election next year, and we'll see if *The Red Wedge* has helped the labour movement. The gigs we did this year were to begin the debate as to whether the Labour Party is fit to govern the country, and I think we've succeeded in doing that. It was also our*

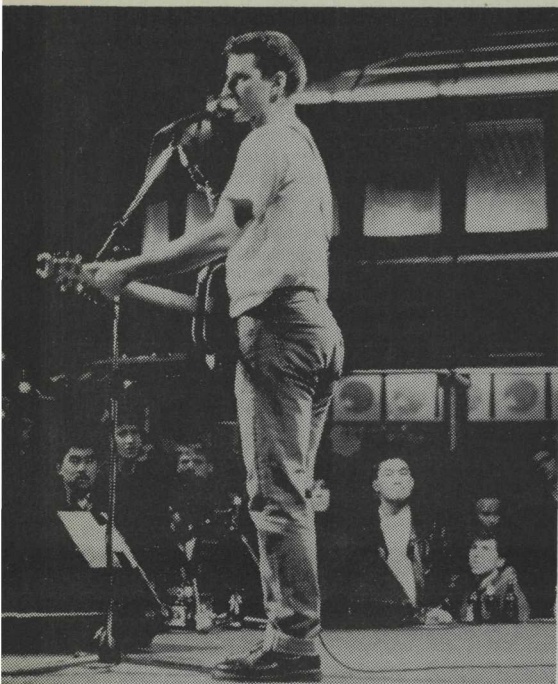
stated aim to establish some common ground between the party and young people by having MP's at the gigs, and staging other events outside the normal format of the rock concert.

The miners strike certainly hardened opinions, and resolve, on both sides of the picket line, and Britain is now truly divided. Labour really does not inspire confidence amongst the faint of heart, so Thatcher continues to reign supreme. What can mere musicians do to change this? The idea of mixing politics with music in twentieth-century Britain is a novel one, and not only do we see the likes of Bragg, The Men They Couldn't Hang, The Pogues and Elvis Costello allied to the Labour Party, but we also see a different kind of social comment, exemplified by Test Departments's stunning performances at Expo. What does Bragg think about that?

Well, I think "art" should stay at art school! Actually, that's not meant to put down Test Dept. They have their way of representing things, and I respect that, but it's about accessibility, getting to the masses. If Mayakovsky were still around I don't think he'd be in Test Dept, he'd be in Style Council! I mean, does politics mix with pop music? - Perhaps. Does politics mix with art? - I have great difficulty with "art," it's always spelt with a capital F where I come from!



cont. p. 10



Billy Bragg entertaining the shoppers at the 86 Street mall.

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Monday February 9

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Tuesday February 10

RANDY 'ELVIS' FRISKY

Wednesday February 11

BRILLIANT ORANGE

Thursday February 12

D.O.A.

Fri. Sat. February 13, 14

THE TAILGATORS

Sunday February 15

T.B.A.

Monday February 16

TWENTIETH CENTURY

Tues. Wed. February 17, 18

SPOTLIGHT '87

Thursday February 19

FRANK FRINK FIVE

Fri. Sat. February 20, 21

HUNTING PARTY

Sunday February 22

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Monday February 23

T.B.A.

Tues. - Thurs. February 24, 25, 26

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Monday February 9

GO FOUR 3 with guests

Tues. - Wed. February 10•11

SPOTLIGHT '87

Thurs. - Sat. February 12•13•14

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Sunday February 15

NEW MUSIC SUNDAY

Mon. - Sat. Feb. 16•17•18•19•20•21

JUAN TRAK

Sunday February 22

**TWENTIETH CENTURY &
THE SHAPE**

Monday February 23

CHILLIWACK

Tues. - Wed. February 24•25

RANDY 'ELVIS' FRISKY

Thurs. Fri. February 26•27

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O.K. How about Paul Weller then?

I think the weight Weller bears is that "Spokesman for a generation" thing. Which is ridiculous. You'd never elect someone to speak for you with such a terrible haircut! I think the reason he split up The Jam was that he was getting such unquestioning adulation from his audience.

In the course of spreading the word, Bragg has travelled to many countries and was invited to perform behind the Iron Curtain last year. His impressions are particularly vivid:

East Germany is very similar to the West. They are aware of Western music, and the people are very similar to those in the U.K., that post-industrial, client nation of a super power syndrome which pisses us off so much. They feel the same way. Kiev is a long way from home, though. Even then, the people share our hopes and fears. They can't understand why NATO wants to invade them, just like Hitler did in the 1940s.

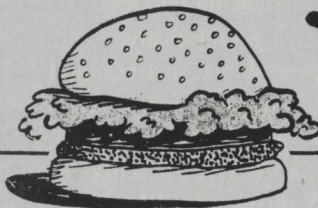
Does he sense Eastern Europe opening up, then?

Yes. Since the 27th Congress of the Soviet Communist Party in February, when they got rid of the old geezers from the arts scene. Such writers as



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Pasternak and Nabokov have been reinstated into the Soviet writers guild, but there's not a complete opening up, just enough to allow the likes of UB40 and myself to get in and play.

But isn't he being manipulated by those "scheming Soviets"?

Yes. To a certain extent we are being used as part of their peace initiative; but if we don't go then nobody goes and there is no communication.

BRAGG RECENTLY RELEASED his 3rd LP *Talking With The Taxman About Poetry* a superb effort. For me, as host of CITS's *Folk Show*, Bragg is a delight! I hate imposing labels on music and he certainly helps me broaden the scope of the show to incorporate modern protest songs into the folk genre. I was intrigued as to whether he felt there was a stigma attached to the label "folk music".

I don't, but I know a lot of people who do. I used to get really upset when people referred to me as a folk musician, I'd say "I'm a punk rocker, mate!" I still do!

He has played several folk festivals in the U.K., and sometimes people get a bit ruffled when he starts attacking Thatcher and Reagan. He remains undeterred:

If they object I just turn the guitar up louder! I think the miners strike brought out all those old Joe Hill songs and made people realize how powerful folk songs can be, as reflections of the struggles of working people. I may never write another "Between The Wars," which topped the Folk Roots poll this year, but I have no qualms about playing folk festivals. In fact I'd love to play the Vancouver Folk Music Festival. I nearly did this year, but the dates got mixed up between that and Nicaragua, and we ended up playing neither, but if they ask me again I'll definitely do it! I was impressed by Edmonton and Vancouver last year. They seemed to be the most politically aware cities we played in North America.

For a man of such obvious principles it seemed a little strange that he would stay at The Four Seasons Hotel:

When the revolution comes everyone will stay in hotels like this! It does seem to be a sensitive subject, why don't I throw a TV out of the window to make you feel better!"

It's nice to see that even Socialists can have a sense of humour!

BILLY BRAGG PERFORMED in the cavernous 86 Street on the old Expo site and he likened it's design to that

of a shopping mall. He was also distracted by the huge screen to his right, depicting his every move in living technicolour. He started somewhat slowly, then broke a string in Leon Rosselson's magnificent song *The World Turned Upside Down*. After that he rose to the occasion and finished with a superb acapella rendering of Sweet Honey In The Rock's *Chile Your Waters Run Red Through Soweto*.

It occurs to me that since the performers at the NDP benefits last Fall were of such a high calibre, is there any possibility of a Red Wedge here in B.C.? We certainly have plenty of talented, motivated artists to

call on, like Spirit Of The West, Ferron, D.O.A. to name a few. The NDP has similar credibility problems to those of the U.K.'s Labour Party, and of course, we have a steady supply of right wing fanatics to contend with, so why not?

The final word goes to Billy Bragg. Remember, it could happen here...

I think the next election is the most important since 1945. If the Tories win they'll set the scene for the next 50 years. They will change the face of society so much it's frightening! If they do win, it's not the end of the struggle, though. ☆

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BEAUTY & THE BEAST
General
 Fritz Lang's
M
General



7:30

9:15

HANIF

a few words
from the writer
of

"My Beautiful Laundrette"

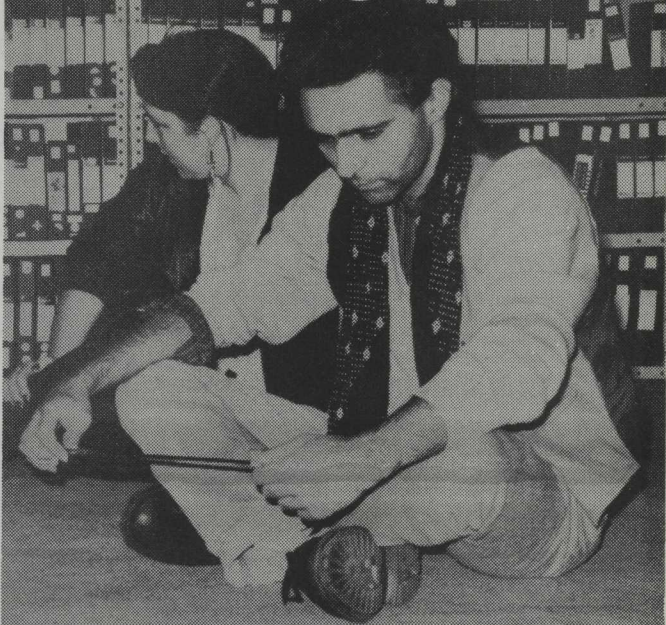
by Michael Shea

Being British now means something different from what it did twenty years ago. Being British now might mean being black, brown, gay, from a one-parent family. I think Britain has to see itself now as diverse, pluralistic, a very loose collection of different minority groups, I suppose, all of which make up the whole society. I think that the idea of seeing the archetypal Britain as being white, middle-class, male, straight – restricts the new way in which we must see our society.

A FEW INTRODUCTORY WORDS from a man who sounds like he knows what he is talking about. The man, Hanif Kureishi, is the writer of the acclaimed film *My Beautiful Laundrette*, and is also one of the most celebrated of Britain's 'new generation' of authors and playwrights. These individuals are chroniclers of a society in turmoil, one that is going through the always painful process of change from what was to what will be. These people are not representatives of what we have all been led to believe is the archetypal Britain; they speak for in many cases, the concerns of a growing populace disenfranchised by the upper echelons of the white ruling class.

Hanif Kureishi was born thirty years ago and brought up in South London by his Pakistani father and his white English mother. He first received critical acclaim and national attention in Britain with his play *Mother Country* in 1980, which was followed two years later by the even more successful *Borderline*. In 1984, Kureishi wrote *My Beautiful Laundrette*, a script originally intended for a low-budget television production. Directed by Stephen Frears, *My Beautiful Laundrette* bypassed television and made its debut in 1985 at the Edinburgh Film Festival, and has since become an international commercial and critical success beyond anyone's initial expectations. Kureishi recently won the New York Film Critic's Award for best original screenplay and is nominated for an Aca-

KUREISHI



Paul Wong

demy Award in the same category. He visited Vancouver in December to conduct a series of writers workshops co-sponsored by Pacific Cinematheque, Cineworks, Videomatica, Praxis, and On Edge Productions.

I started writing because some of the things that were happening to me in South London where I was brought up, some of the racial violence in the streets, some of the things that were happening to my father, were very shocking and very isolating. I felt that it was something taboo to talk about, so I felt, having read people like James Baldwin, that writing it down, maybe passing out these letters under the door as it were, would reach an audience and would reach sympathetic people like that. So it was a way of making sense of my life. Also, in another personal way it was an attempt to get out of South London, out of my background. Because I always thought being a writer was a rather glorious thing, and if you were a writer you had a terrific life. You do actually, if you're successful. And it seemed to me to be an enviable career because of the kind of freedom that writers had. I mean, I

grew up in the suburbs where everybody lived very constrained and narrow lives. So being a writer seemed to be a terribly dangerous thing compared to the lives of most of the people around me.

While Kureishi's works may or may not be autobiographical, they most definitely illuminate the lives of the people around him and also the circumstances that have shaped his ideals and imagination. *My Beautiful Laundrette*, for instance, is an engrossing and humorous portrayal of quite 'average' Londoners whose lives become intertwined by a seemingly implausible plot. Yet it is treated in such a warm and sensitive manner that the story does make perfect sense. In the film, Kureishi effectively deals with some of society's misconceptions about class, creed, and colour, homosexuality, and the capitalist system. The duality of his background, being British by birth yet having strong ties to a Pakistani background, have given Kureishi the advantage of seeing the hypocrisy in opposing forces; blinding most people to the fact that while we may differ in degree, we are the same in kind. Prejudices developed especially over differences in colour are perhaps the most illusory, as a black person born in Britain is conditioned by many of the same circum-

stances as a white person. They are not the same person, but more similarities exist between them than they would care to admit. Racial intolerance is dangerous because it is motivated by misunderstanding, fear, and hate; this weakens society and enables the powermongers to maintain absolute control while denying all groups and individuals equality and freedom.

I suppose being racist is a kind of snobbery and it allies you with others like yourself and gives you a sense of solidarity. For the white working class in Britain, their racism gives them a sense of superiority over the black working class. Not being able to see that in class terms they have much in common and this racism divides them. It gives them a sense of false unity.

How do you see us overcoming this problem?

I suppose through multi-cultural education, anti-racist drives in schools, through white children educated to understand about imperialism, about Britain's colonial history. For Britain to see itself as a small part of a very large world, and for people in Britain to understand that they are part of Europe and they are also connected to the Indian sub-continent and to Africa. Britain is a multi-cultural, multi-racial society that once had an empire. Britain isn't a white society but a plural society.

KUREISHI IS BY NO MEANS A SELF-appointed spokesperson of the 'new' Britain, spewing didactic diatribes wherever he goes. On the contrary, he seems to have come to terms with his past and it is his words that are left to inspire others to action. On the whole, Kureishi seems like a modest and unassuming sort of chap, albeit laced with a lash of sarcasm. Perhaps what he finds most difficult dealing with now is his role as a public figure, though certainly not to the extent of hindering him from taking advantage of what success brings and keeping the proverbial ball rolling.

I've written a new movie called "Sammy and Rosie Get Laid" which is being shot in February 1987 and will open at the London Film Festival in the autumn, then the New York Film Festival, and then probably come here after that, I hope. It's about a heterosexual couple who live in Brixton and are visited by a Third World politician, who is the father of Sammy. They find out various things about him. It's about torture, it's about how you live with somebody who tortured other people. Another comedy, you know. ☆

FARTHER WEST

by JOHN MURRELL

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feel-good as early rock 'n' roll'
-PLAYBOY

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'UNIFORMLY BRILLIANT!
-Journal American

'TWIST is definitely something
to shout about!'
-LA HERALD/EXAMINER

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SHOWTIMES
7:30 & 9:30

FRIDAY-SUNDAY at 7:30

DOUBLE BILL STARTS FRIDAY
AFTER TWIST & SHOUT

MONDAY-THURSDAY at 7:30



SID & NANCY

FRIDAY-THURSDAY
at 9:30



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Scene after scene
in "Soldier Girls"
shows the truth
to be much, much
stronger than
fiction.

-NY TIMES

"VIVID AND COMPELLING"
-LA HERALD EXAMINER

SHOWTIMES 7:30 & 9:15

STARTS FRIDAY

FOLLOWING SHERMAN'S MARCH

VINYL

VERDICT

Courage of Lassie The Temptation To Exist

Amok

Well? ...it's... it's blue. Not just the cover. It even *sounds* blue: dark blue on the "night side," bright blue on the "day side." The darkness evokes resignation rather than depression; the brightness evokes *courage* rather than happiness.

The Temptation To Exist is a postponed release recorded in Vancouver before they left in 1985 for points east. This album includes the immortal *Hopes and Fears* (sigh). The format for this Courage of Lassie classic occurs often on the album, though modified to certain degrees. The most radical departure is heard in a song called *Iron*. It is controlled, repressed energy. Real strings, real drums. Yeah. I like it.

The Temptation To Exist features contributions from locals Alex Varty, Scott Harding, and Xaliman. And there is no violence on this album (violins, yes); nothing red. It's blue. It is all blue.

Paul Funk



The The The Infected

Epic

The The is Matt Johnson. He's just a regular guy with bottled-up insides. Yes, but he spills them all over the turntable with this new album release. He has left behind *Soul Mining* in favour of wrestling with the devil. He plays around with more synth and layered brass to jazz up his agony. He's flexing his musical biceps with stuff that ends up being very commercial, but full of nasty little goodies. Best of all are his wails and his grunt and grind vocals. I could eat that voice, especially on the intro to *Sweet Bird of Truth*.

Infected is part of a larger project yet to be released ...a la David Byrne, with a film to accompany the album, as well as the offshoot videos and 12" remixes (ththDJ at Graceland likes the title cut).

Only one question remains Is this Thuh Thuh, or Thee Thee, or Thuh Thee, or Thee Thuh? Huh? (*I don't say it, I just play it - Ed.*)

Robin Fross

DON'T LET THIS BE
YOU!!

WHAT'S THE MATTER WOMAN?
DON'T YOU WANNA PARTY?
COME ON LET'S DANCE
I'LL SHOW YOU A REAL
GOOD TIME !!!

HELP ME

Luvafair

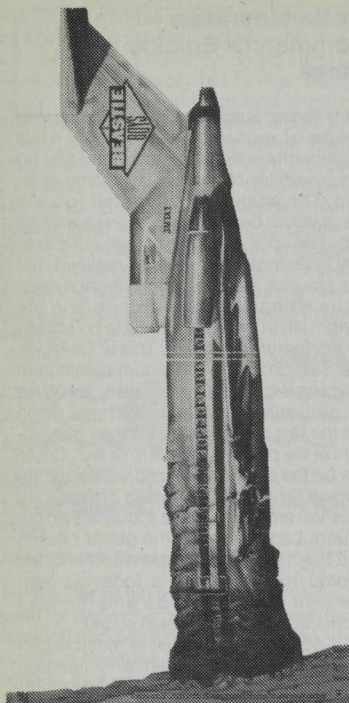
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FRIDAY
&
SATURDAY

BEFORE 10:00

wed MARCH 5th

DONALD JAMES "fair with hair"



The Beastie Boys Licensed To Ill Def Jam

The Beastie Boys are three white dudes from New York. Like UTFO, Whodini, DJ Jazzy Jeff ad nauseum, their songs are about girls, booze, girls, non-prescription pharmaceuticals, girls, high school, girls, girls, girls, and, just to keep things from getting dull, girls. Unlike most rap groups, however, the Beastie Boys have a fair bit of guitar running through their songs, and, quite often, it's the saving grace for them.

The deal is, you see, that their lyrics are the completely standard, sexist ravings of three, young, apparently not too bright, would be rock gods, who want only to party. The music meanwhile is a generic mix of what we've come to expect from rap tunes; i.e. electronic percussion, records being scratched, odd sound effects, and bits and pieces stolen from other songs. Most of this record sounds like some other rap song you heard before, but just can't remember who did it. The exceptions are, thankfully, terrific pieces of something kinda keen and kinda new; rap with ripped off AC/DC riffs charging through it. A song like *Fight For Your Rights* could be the anthem of a generation looking for something as "rockin'" as any mid '70s long hair classic, but far more hip. The kids are gonna love it!

Pat Carroll

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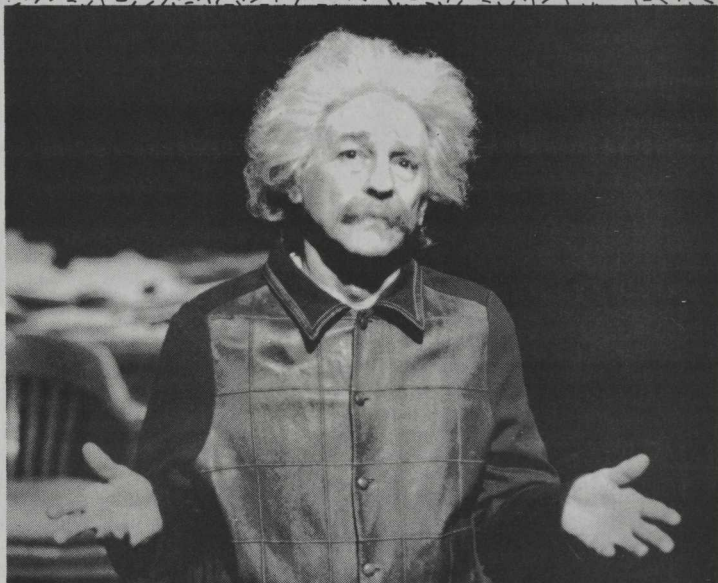
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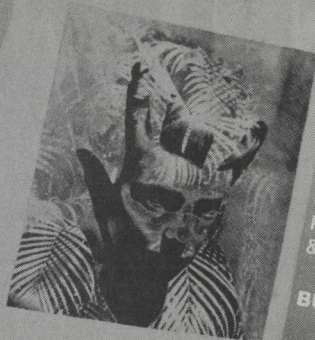
2936 W. 4th Ave. 734-2828

**Colin Newman
Commercial Suicide**
Capitol

Commercial Suicide is a well orchestrated piece of music consisting of nine movements with each movement having the possibility of being a beginning or an end. The scale value denoted to each piece would be all the same, each a riddle to puzzle upon and to be broken. After several listenings, I the listener realized that this album is a type of pop symphony with all its strings and woodwinds with the rhythm left to the bass all only to be broken by the featured vocalist. This is *Commercial Suicide*, the fourth album committed/ released by Colin Newman, ex-Wire vocalist, guitarist and pop star giant. Gone are the fast and furious passages reminiscent of the past work of *not to or A-Z*. Could this be the deluxe vocalized version of the *singing fish* album? No, I take it back, it's a new version of the old Colin Newman sound. Long past are the guitar chords and the hard edges unpolished and left behind from the Wire era, today we hear the well spoken words and the well produced, *mature* Newman sound.

Or perhaps I'm confusing musical brilliance with artistic indulgence. Picture this, a middle aged Mr. Newman with hemorrhoids taking his long awaited creative shit expecting the usual solid pop mass, but appearing instead is the dreaded droning

Z O N A A R Q
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drip drip leading to the early retirement. But hold on, I do like this album, but is that only because I have enjoyed all his previous work or because I have already bought this exorbitantly priced import (now the affordable domestic) album to complete my collection. No, I think after hearing this album several times it stands alone on its own merit, though I find myself wanting to listen to other faster Newman material to off set the slow tempo indigenious to *Commercial Suicide*. My suggestion to you is that if you plan to buy or have bought this album, is to also buy the new Wire e.p. release to hear a different Colin Newman.

Paulus T. Scholten



SNFU

If You Swear, You'll Catch No Fish

Better Youth Records

This is a dance album, slam dance that is. Good for stage diving too. SNFU thrash for about 40 minutes straight so play this album loud because it's guaranteed to explode all over your room. This is the type of music that your neighbours will continue to scream over (remember when your older brother started that trend with his KISS albums?). As far as hardcore goes this stuff makes the grade. The guitars are good and violent yet the vocals could be a little more prominent. Too bad, because the most interesting thing here is the lyrics.

Hardcore can be a lot more intriguing than the average rock and roll stuff because the speed of the music doesn't really lend itself to sweet love ditties. Instead the focus switches to other concerns in one's immediate existence. Nuclear war and getting wasted are usual topics but you'll also find some damning tirades on middle class existence. SNFU have got two or three gems of this sort on *If You Swear, You'll Catch No Fish*. Witness *Better Homes and Gardens*: "I'll have you know this is my only goal/To have my house inside the centrefold/I can see it now a two-page spread/in Better Homes and Gardens."

In the long run, this stuff may not be that new what with forerunners like The Ramones and Suicidal Tendencies, but at least they know what matters when writing hardcore songs. But, in the end, you've got to wonder. Most of these songs take the stance of an observer, some in the first person, others in the third person voice and somehow there's a tone of inaction and detachment here. Does SNFU figure anything is worth changing? Or do they mean to stick to their name and say Society's No Fucking Use?

Mark Quail



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WEEKDAY REGULARS

- 7:30 am Sign-On**
8:00 am BREAKFAST REPORT
 News, sports and weather followed by GENERIC REVIEW and INSIGHT.
- 10:00 am MORNING NEWS BRIEF**
 News, sports and weather.
- 1:00 pm LUNCH REPORT**
 News, sports and weather.
- 3:00 pm AFTERNOON NEWS BRIEF**
 News, sports and weather.
- 5:00 pm DINNER MAGAZINE**
 News, sports and weather followed by GENERIC REVIEWS, INSIGHT and a DAILY FEATURE.
- 4:00 am Sign-Off**
 AT UBC
8:30 am, 11:30 am, 4:00 pm, 7:15 pm
CITYSCAPE CONCERTS & CLUBS
9:00 am, 2:30 pm, 7:45 pm, 11:55 pm
CITYSCAPE MOVIES & THEATRE
9:30 am, 2:00 pm, 7:30 pm, 11:55 pm
CITYSCAPE TONIGHT
12:30 pm, 4:30 pm

WEEKDAY HIGHLIGHTS

MONDAYS

SOUNDTRAK

10:30-11:30 am

Theatre-style radio incorporating the voice, music, and other permutable sounds. Produced by ESI.

MORE DINOSAURS

8:00-9:00 pm

Songs of the Sixties behemoths and the teenage garage triceratops. Archeology by Marc Coulavin.

THE JAZZ SHOW

9:00 pm-12:30 am

Vancouver's longest-running prime time Jazz program, featuring all the classic players, the occasional interview, and local music news. Hosted by the ever-suave Gavin Walker.

02 Feb. In honour of his birthday we present the great Stan Getz (born NYC Feb. 2, 1927) in an album appropriately

called *The Master*. This record, done in 1975 for Columbia Records, was not released until the '80s because it was too good! That story and a few cuts form the latest album of this master of the tenor saxophone...the Great Getz.

- 09 Feb.** *New Tijuana Moods*. One of Mingus' great masterworks...with a difference. These are previously unreleased takes of all the compositions that are on the original album
- 16 Feb.** *Thelonious Monk Trios*. Some of his most brilliant compositions done in a trio format...Monk, on piano with bass and drums. Sessions from 1952 and 1954 with Percy Heath, Art Blakey, Max Roach, etc. Pure Monk.
- 23 Feb.** *Kenny Dorham and the Jazz Prophets* was the name of a short-lived but brilliant group formed by trumpet great Kenny Dorham in the mid-50s. These recordings are NOT available in North America

TUESDAYS

THE EDGE ON FOLK

8:00-9:30 pm

Vancouver's only prime time Folk Show, featuring news, interviews, new releases, old releases and a determined attempt to break down all those barriers created by labelling "folk" music. This month expect a liberal sprinkling of new songs by *Spirit of the West*, as well as the following features:

- 03 Feb.** A shorter show this week, as I explore the heritage of Hawaiian music, Sol Hoppi, etc. This evening's entertainment is provided by Scotland's Dick Gaughan, recorded "live" in Edinburgh.
- 10 Feb.** Francophone special! Featuring music from Quebec, Louisiana, Brittany, Limousin and Paris.
- 17 Feb.** A program of English country music, as performed by the likes of Richard Thompson, Ashley Hutchings, Watersons, and John Kirkpatrick.
- 24 Feb.** Figgly Duff. This fine band from Newfoundland plays a great mix of toe-tapping jigs & reels, and wonderful epic songs from the smokey voice of Pamela Morgan. Their arrangements are imaginative, and they can certainly play a bit! This show should serve as a useful introduction to their concert at The Vancouver East Cultural Centre, Friday 27th and Saturday 28th February. See you there!

TUESDAY WELD

9:30-1 am

What the hell are you doing reading this? Grow up. Read something that will get you out of that horrible hole your parents put you in.

PLAYLOUD

Late night 1:00-4:00 am

There is no art without apparent madness, without apparent contradiction. One freed from any consoling preoccupations, art opens up wide the territory of psychosis. Aural surgery performed by Larry Thiessen.

WEDNESDAYS

ANOTHER KIND OF WEDNESDAY

7:30 to 10:30 am

Start your Wednesday mornings with Sidney Killpiggie, as he plays whatever the fuck he wants.

WE BE BOTANISTS

10:30 am-1:00 pm

Join Florists Grant, Dave and Byron as they unearth toxic tunes that will surely decimate all plant life in the Lower Mainland.

THE WAILING MUMBELFUCKS

1:00-5:00 pm

Flashback 'zak from 79/80/81 or so, plus interviews (from 3 to 5) with all your favourite local bands.

ROCK: THE UNDERWORLD

5:30-8:00 pm

To stay cool, you have to wait! So you had better tune your grey matter in to this swinging show which features the hippest and the latest in the underground rock'n'roll scene, and spy movie soundtracks. No squares need apply, but hipsters and schizoids will feel right at home. Your spinmeisters: Mikey "likes it" Dennis and the exquisite Linda Scholten. Jimmy Patterson, Jr. has gotten the boot back to Spuzzum because he tried to play a Madonna song on the show. Can you dig the re-bop, daddy-o?

THE AFRICAN SHOW

8:00-9:30 pm

Catch the latest in African news and Music with Umerah Patrick Onukwulu and Todd Langmuir. News at 8:30. Special feature weekly at 9:00. Onward-Harambe.

ARE YOU TALKING TO ME?

9:30-midnight

Music and paranoid delusions. Twenty-minute workouts for marginal psychotics. Travis B. delivers music for people with an attitude problem.

THE KNIGHT AFTER

Midnight to 4:00 am

THURSDAYS

PARTY WITH ME, PUNKER!

3:00-5:00 pm

Join Rock Action for cool tunes and special guests and features.

THE COCKTAIL PARTY

5:30-8:00 pm

Mike Mines & Robin Razzell invite you to a world of bibulous pleasure via the newest psychedelic sounds from both sides of the pond. Just add ice and shake.

TOP OF THE BOPS

8:00-9:00 pm

The boogie disease, that great shaking fever, the rockin' pneumonia and the boogie woogie 'flu... and other afflictions: their symptoms and their causes. Rock therapy by Marc Coulavin.

TEENAGE TROPOR

9:00-11:00 pm

An ongoing attempt to reconcile the Hegelian

Dialectic to the existence of post-Freudian logic by someone who's written one-too-many essays about both topics.

MEL BREWER PRESENTS 11:00 pm-Midnight

ANTHROPOLOGY

Midnight to 3:30 am

Anthropology is divided into three sections:

1. Period study with the History of Rock
2. The Wild Mix, i.e. various records spin into each other defying gravity
3. Requests

Inserting the needle: Matt Richards

FRIDAYS

FRIDAY MORNING MAGAZINE

7:30-10:30 am

—A show that profiles new developments in our social makeup, with an emphasis on Native issues, wilderness land use, and the Arts. Host—Kirby Scott Hill.

Also 10:30-11:30 Tribes and Shadows

—Ethnic, Ritual, and other specialized musics from around the world, with guest musicians dropping in every so often.

TRIBES AND SHADOWS

10:30-11:30 am

An anthropologically based, multi-media show focussing on indigenous music, high tech, and psychodramatic themes. Hosted by Kirby Scott Hill.

GREEK WEEKLY REPORT

5:20 pm

Brothers Pi and Gamma bring you all the interesting news on fraternities, sororities, and Phrateres. Hear what's happening in sports, social services, social functions and also the GREEK TUNE OF THE WEEK.

CRAPSHOOT

5:30-6:00 pm

Members of UBC's Progressive Conservative, Liberal and N.D.P. clubs discuss federal, political issues. Moderated by Stephen Gold.

NEOFILE

6:00-9:00 pm

A rundown of the newest, most exciting and insipid releases raked in during the week at CITS. Join music directors and charismaleptic hosts Don Chow and Kevin Smith for an eclectic musical pig-out, with occasional interviews, live mixes, and peripheral relevance.

THE BIG SHOW

9:00 pm-midnight

Play That Funky Music, White Boys! DJ Bob and Al Big bring you the latest and greatest dance muzak tastefully mixed with their off the cuff wit and repartee. The perfect complement to your Friday night binge.

THE VISITING PENGUIN SHOW

Midnight-4:00 am

WEEKEND REGULARS

SATURDAYS

7:30 am Sign-On

Noon BRUNCH REPORT

News, sports and weather.

6:00 pm SATURDAY MAGAZINE

News, sports and weather, plus
GENERIC REVIEW, analysis of current affairs and special features.

4:00 am Sign-Off

AT UBC

8:40 am, 12:40 pm

CITYSCAPE MOVIES & THEATRE

9:00 am, 1:30 pm, 7:00 pm

CITYSCAPE CONCERTS & CLUBS

9:45 am, 1:50 pm, 7:45 pm

CITYSCAPE TONIGHT

5:00 pm

SUNDAYS

8:00 am Sign-On

10:00 am VANCOUVER NEW MUSIC

CALENDAR

Noon BRUNCH REPORT

News, sports and weather.

4:00 pm AT UBC

5:00 pm CITYSCAPE TONIGHT

6:00 pm SUNDAY REPORT

News, sports and weather, plus
GENERIC REVIEW, analysis of current affairs and special features.

4:00 am Sign-Off

WEEKEND HIGHLIGHTS

SATURDAYS

EARLY MUSIC SHOW

7:30-10:00 am

Why not have breakfast to music from the Medieval, Renaissance and Baroque periods, played on original and modern instruments. With your hosts Wolfgang Ehebald and Paul Smith.

BRITS GO HOME

10:00-Noon

Saturday mornings are for a gentle waking process, right? Wrong. In this show get a rude awakening as Steve Edge is turned loose on CITS's entire SPINLIST and dishes up a startling breakfast mix of comedy, music and U.K. soccer reports. Now Brits can go home for two hours every Saturday. Canadians can tune in and see why Brits should have been sent home years ago!

POWER CHORD

Noon-3 pm

Vancouver's only true metal show, featuring the underground alternative to mainstream metal: local demo tapes, imports and other rarities, plus album give-aways.

CLOCK THE BEAT

3-6 pm

Sit back in your rocking chair, put your feet on the dog, and turn it up, way up. Music for every taste, from Eno to go-go. Listen up and make that metronome swing. Timekeeping by Iain Bowman.

14 Feb. St. Valentine's Day Special. Who was St. Valentine? Why does he have a day? What the hell is going on anyway? Will this show clarify anything? Listen up.

PROPAGANDA!

6:30-9:00 pm

An eclectic mix of interviews, reviews, music, humour, High Profiles, and other features with Mike Johal.

TUNES 'R' US

Late night 1:00-4:00 am

It's a brand new season!!!!

- New haircuts
- New hosts!!!!!!!

SUNDAYS

MUSIC OF OUR TIME

8:00 am-Noon

Modern 20th Century classical music ranging from the tonal to the avant-garde. Instrumentation in all spheres with commentary on the newest techniques and fashions. With your hosts Wolfgang Ehebald and Paul Smith.

ROCKERS SHOW

Noon-3:00 pm

The best in Roots, Rock, Reggae, DJ and Dub music with your hosts George (Family Man) Barrett and Collin Hepbourn.

MICHAEL WILLMORE'S ROCK TALK

3:00-6:00 pm

Authentic Rock 'N' Roll from the 1950s and 1960s featuring many collectors' items and rock rarities you'd never hear anywhere else.

JUST LIKE WOMEN

6:30-9:00 pm

Tune in for invigorating and stimulating interviews, news and music for anyone interested in women's issues or learning more about them.

FAST FORWARD

9:00 pm-midnight

Mark Mushet searches the world over for experimental, minimalist, avant-garde, electronic, and other non-mainstream sounds.

LIFE AFTER BED

Midnight-Until we fail to function

L.A.B. continues its perverse fascination with the "Mexican Elvis," Trini Lopez. This month Trini taxes on all comers in no-holds-barred all-out full fisty cuffs cage matches.

01 Feb. Trini versus Fear

08 Feb. Trini battles Scrapping Foetus Off The Wall

15 Feb. Trini puts the boots to The Ramones

22 Feb. Trini goes face to face against Slow

Also presented by Life After Bed:

FLOYD'S CORNER WITH JEFF G.

2:00 am-3:00 am

Real "cowshit caught in your boots" country.

PROGRAM NOTES

SPORTS DAILY FEATURES

- Coaches' Show Monday 5:00 pm Dinner Report
- Ornithology Show Tuesday 5:00 pm Dinner Report
- Thunderbird Hockey Review Thursday 5:00 pm Dinner Report
- Greek Weekly Report Friday 5:00 pm Dinner Report

cont. ►

SPINLIST

Off The BOTTOM

by Don Chow

TOP AIRPLAY ALBUMS

ARTIST	TITLE	LABEL
•Billy Bragg	<i>Talking With The Taxman About...</i>	Polygram
•Camper Van Beethoven	<i>Camper Van Beethoven</i>	Pitch-A-Tent
•Shriekback	<i>Big Night Music</i>	Island/MCA
•John Zorn	<i>The Big Gundown</i>	Nonesuch/WEA
•African Head Charge	<i>Off The Beaten Track</i>	On-U Sound
•The The	<i>Infected</i>	CBS
•This Mortal Coil	<i>Filigree & Shadow</i>	Polygram
•Afrika Bambaataa & Family	<i>Beware</i>	CBS
•The Beastie Boys	<i>(The Funk Is Everywhere)</i>	
•Go Four 3	<i>Licensed to Ill</i>	CBS
•Deja Voodoo	<i>Six Friends</i>	Zulu
•The Purple Toads	<i>Swamp of Love</i>	OG
•Courage of Lassie	<i>The Purple Toads</i>	Star
•William S. Burroughs	<i>The Temptation to Exist</i>	AMOK
•Legendary Pink Dots	<i>The Doctor Is On The Market</i>	Les Temps Mod.
•Big Audio Dynamite	<i>Island of Jewels</i>	Play It Again...
•Various Artists	<i>No. 10, Upping Street</i>	CBS
•Soul Asylum	<i>Fuck Your Dreams This Is Heaven</i>	Crammed
•SPK	<i>While You Were Out</i>	Twin Tone
•Johnny Winter	<i>Zamia Lehmani</i>	Side Effects
•Alien Sex Fiend	<i>Third Degree</i>	Alligator/WEA
•Various Artists	<i>It's The Album</i>	Cherry Red
•Harold Budd	<i>Something Wild Soundtrack</i>	MCA
•The Mighty Lemon Drops	<i>Lovely Thunder</i>	EG
•The Stranglers	<i>Happy Head</i>	WEA
	<i>Dreamtime</i>	CBS

TOP AIRPLAY SINGLES

ARTIST	TITLE	LABEL
•Current 93	<i>Happy Birthday Pigface Christus</i>	Laylah
•The Smiths	<i>Ask</i>	WEA
•Che/Fats Comet	<i>Be My (Powerstation)</i>	Logarhythm
•Danielle Dax	<i>Where The Flies Are</i>	Awsome
•The Hip Type	<i>Let Me In</i>	Life After Bed
•The Woodentops	<i>Everyday Living</i>	Rough Trade
•The Men They Couln't Hang	<i>Shirt of Blue</i>	MCA
•Big Audio Dynamite	<i>Badrock City</i>	CBS
•The Dave Howard Singers	<i>Rock On</i>	Hallelujah
•Killing Joke	<i>Sanity</i>	EG

SPORTS BROADCAST SCHEDULE

•Basketball	Fri. Feb. 13, 8:20 pm
	Sat. Feb. 14, 8:20 pm
•Hockey	Fri. Feb. 20, 7:20 pm
	Sat. Feb. 21, 7:20 pm

PUBLIC AFFAIRS PROGRAM NOTES

•*Sunday Focus* is an upbeat public affairs program with something for everyone. This show offers an appealing alternative to the Sunday news blues. Every Sunday beginning February 1st, hosts Libbi Davis and Brad Newcombe will explore an enticing combination of international, local and university-

related issues with a style all their own. Writer Robert Stalmach brings a lighter touch to *Sunday Focus* with *Blue Socks*, a story time guaranteed to fascinate children and the young at heart.

SPORTS PROGRAM NOTES

•Introduced in 1986, the *Ornithology Show* is back in 1987 to showcase all those UBC celebrities you all know and appreciate. What is Ornithology one might ask? —the answer is the study of the UBC Thunderbirds. Join Alastair Sutherland and his guests every Wednesday during the 5:00 pm Dinner Report.

HERE'S THE FIRST IN A SERIES OF attempts to probe the dark, yet fertile under-region of the CITS SpinList, that unexplored chart-bottom that lies at the very bowels of our musical existence. Let's see what delights we can unearth this month, shall we?

John Avery of Hula has a solo record out called *Jessica in the Room of Lights* on Red Rhino. It's quite nice compared to most Hula, very atmospheric with a subtle, underlying horror. Much scarier is **Diamanda Galas'** *Saint of the Pit* "the second part of the plague mass Masque of the Red Death." Galas, who sings both soprano and bass voices, is enough to scare the spit out of most mouths. Listen with an eye over your shoulder and a glass of water.

In a lighter vein, there's the Glass Records compilation 50,000 *Glass Fans Can't Be Wrong* which is all previously unreleased tracks by **The Jazz Butcher**, **Max Elder**, **David J.**, and numerous others. The disc also comes in a glass-coloured vinyl. *World Shut Your Mouth* is the new EP from former Teardrop Explodes leader **Julian Cope**, who's been fried for some time. The import 12" was mixed by Robert Reed and James Avery of **Trouble Funk**, who themselves have out *Say What! Live in London*. This LP is a taste of Washington D.C. Go-Gos as it's meant to be heard, which is live. It doesn't come close to the 2 1/2 hour, non-stop experience of *Trouble Funk* in concert, but is still about as sweaty as black plastic gets. Real freak-bodies will want to check out the import version, which comes with an extra live 12" of *Still Smokin'* and *It's in the Mix*.

A couple of things out on Rough Trade are **Dip in the Pool**, a Japanese band who have an LP called *Silence*, and groovy **Arthur Russell's 12"**, *Let's Go Swimming*. The former has a nice, but unpungent Oriental flavour, and the latter includes Coastal, Gulf Stream, and Puppy Surf dub version. The UK label, Criminal Damage, has a compilation out called *Blast* which includes a track from **Mighty Ballistics Hi-Power**, but as of this writing is sitting in an anonymous wart's record collection. Keep an eye out for it, though.

Also worth watching for is the **Schoolly-D** LP, on a label called Flame Records. Smarter than your average rap-bear. I could go on and on (and have on several occasions) but this is about all that time and space will permit. Except that **Love Tractor** have an album called *This Ain't No Outerspace Ship*, and are playing in town on the 2nd of this month. ☆

Local Motion

by Janis McKenzie

HOT ON THE HEELS OF THEIR SELF-titled 3-song 7" debut vinyl release, **The Hip Type** are in the midst of recording another five songs, including *He'll Look Better (When He's Dead)*, one of those songs that lyrically is hard not to notice. What will become of these five songs is another story – the band is looking for a label to help them out. I'm hoping that sooner or later they manage to make their first CITR demo – *Illumination/Blue Bottle Flies* – commercially available too.

The people who give you the quarterly **Chrome** magazine have just put out a compilation cassette, putting together some of the local scene's more difficult (in this case, a loose definition is: "experimental electronic noise collage") artists. These include **Paul Serret**, **Emily Omnisquid**, and **Front Line Assembly**. It's available at Black Market, Black Swan, Cabbages and Kinx, Odyssey, Track, and Zulu.

54-40 will be heading for Los Angeles early this month to start work on their second Warner Brothers LP... **The Void**, who have a demo – *Waiting for the 69* – at the station and were narrowly defeated by **Stubborn Blood** in their round of the Shindig, have changed their name to **The Rainwalkers**... Howard and Jon, who have a couple of songs in rotation here under the name **Big Guns**, have formed a new band, **The Scramblers**, with drummer Randy Bowman (formerly of the Enigmas) and bassist Ron Allen (from Shanghai Dog). They've already played quite a few gigs, and the new line-up has

even more energy than its predecessors (**Big Guns**, and before that, **Fear of God**), while still playing their smash demo hits.

Looking for something romantic to do the night before Valentine's Day? On Friday the 13th, the **Jazzmanian Devils** will be playing the Commodore with the **Yodells** for the Lucky Lovers Valentine's Swing Ball. **The Yodells** will expand their usual supergroup lineup to become a 10-piece, and the Devils are adding a trumpet and three backup singers: Madeleine Morris (who played a few nights with the band in January), Vanessa Richards, and Sandy Scofield. What's \$8.50 for an evening of dancing cheek-to-cheek?

And here are this month's demo reviews:

Fab Mavericks – *Frontier Justice*. This demo dates back six months or so, to a time when the band had three guitarists. Now the Fabs are entered in Spotlight (the other battle-of-the-bands competition that Steve Drake won), as possibly the sole representatives of that "American Sound." The vocals kind of remind me of Joe Jackson but those guitars leave no doubt as to where these guys are coming from. Listen for a more recent demo soon.

Wardells – *Coming Back From the Dead*. Since this is the demo the Wardells used to apply for a FACTOR grant, they'd be the first to admit it's a little commercial sounding. But not produced into submission – the recording's a little rough around the edges and has a fair punch. Still, I get the impression that the band had to tone down a bit for this tape – there are definite indications that they'd be a party band worth seeing.

Tree of Plenty – *Love Just Weakens*. Tree of Plenty had a demo – *Raincoat* – on the charts at CITR just around the time that the Wingnuts knocked them out of the 1985 Shindig, so their name is familiar enough around here for me to have heard a certain person comment "White funk is lame" when I mentioned them. I tend to agree, but these four fellows from White Rock (whose ages range from 16 to 19) redeem themselves somewhat by their youth and good intentions. Their jazz training is clearly apparent and makes the song a bit more difficult than it needs to be, but the tune is good, and I prefer to think that anything that sounds affected here is meant well.

Flammable Animal – *Dans le Bois* and *Disillusion*. Despite some problems, my favourite tape of the batch. Niki has at least three different voices, and lots of control – in *Dans le Bois* she's something like a Parisienne chanteuse singing a nursery rhyme about the Big Bad Wolf. This song in particular is a big departure from **The Love Club**, the other band she sings with, while in *Disillusion* there is occasionally a burst of rock and roll power from both the instruments and vocals. *Disillusion*, however, lacks cohesiveness – it could almost be two or three songs put together, and the synth doesn't always work. Unfortunately, **Flammable Animal** won't be playing live in the near future – they're planning to do some kind of a record and a video first.

And just a reminder to bands sending in (or dropping off) demos – please attach at least one name and number, and as much biographical materials as you can manage, to avoid some of the usual confusion. Thanks. ☆

WOMBAT



SUNDAYS & SPECIAL EVENTS

1st. Video Screening Party
 8th. KYLE-STEIN Band
 and The DOGS
 9th. Katie Webster
 Swamp Boogie Queen
 (tix. on sale)
 15th. ANDY GRAFFITI
 22nd. MASQUELERO
 # 1 Swedish Jazz Quintet.

SAVOY

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
2 TEXTILES	3 SPOTLIGHT	4	5 from T.O. PRARIE OYSTER	6	7
9 KATIE WEBSTER	10 with guests NERVE TUBES	11	12 NOMEANSNO	13 MANGO DUB	14
16 The Scramblers (with guests)	17	18 from saskatoon I.B.S.	19	20 WITH GUESTS The Crimpolines	21
23 sanfran BLUE MOVIE	24	25 DEATH SENTENCE	26	27 EDDIE CLEARWATER	28

HAPPY HOUR 7:30-9:00 P.M.



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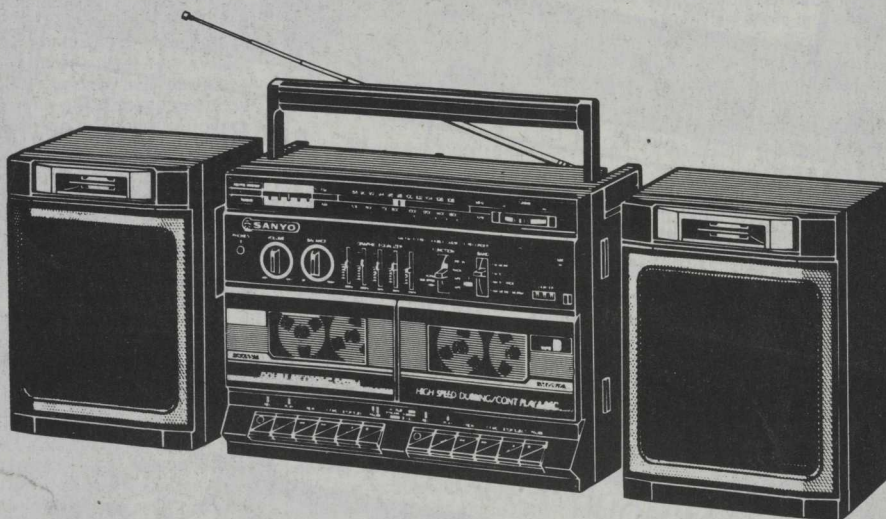
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FEBRUARY



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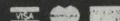
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